



# TAKEOVER ARTS PILOT PROJECT EVALUATION



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# TAKEOVER ARTS

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## INTRODUCTION

Takeover Day is a day on which children and young people are offered a unique experience of being in charge, working alongside staff and being given meaningful roles for the day. Children participate fully in the work of the organisation, making decisions and providing valuable contributions.

Following the huge, established success of Takeover Day in museums, Arts organisations have expressed an interest in a similar project across the Arts. A pilot project was planned and delivered by Kids in Museums to assess the suitability of Takeover Arts as a nationwide project and to learn how this should be delivered. The pilot project involved:

- Takeover Arts events run in three Arts venues
- Consultation with Arts organisations across England
- A 'Learning Together' workshop

## PARTICIPATION

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Three organisations – Barbican and Ovalhouse, both in London, and firstsite in Colchester – organised Takeover Arts events during the summer of 2014 in which 56 young people took part. Case studies of their events are included as appendices to this report. The pilot organisations were selected as their commitment to developing young people's participation was well established and it was thought that they were in a good position to incorporate the key principles of Takeover Arts. Two of the organisations had existing events that they developed to include Takeover Arts and the third organised a standalone event.

In addition, eight Arts organisations, having heard about the success of Takeover Day in museums, chose to organise their own Takeover Day alongside the national event for museums, in November 2014. The experiences of these organisations will be helpful to other venues in developing the project nationwide in future.

Arts organisations across England were surveyed to assess interest in participating in Takeover Arts in future. 47 organisations responded, covering all disciplines: Dance, Literature, Music, Theatre, Visual Arts, Film and Heritage. The majority of organisations said they were involved with more than one discipline, the average was two but several were involved with five or six. Although many of the respondents were from public venues – art galleries, theatres, community arts centres – several operated a service rather than a specific venue.

Three-quarters of respondents said they were interested in developing young people's involvement in their organisation, the remaining 25% said maybe and none said no. After a brief description of Takeover Arts, 68% said they were interested in taking part in Takeover Arts with the remainder saying maybe. At Learning Together interest was even higher after hearing the experiences of the pilot projects. 78% of the 25 delegates who attended the workshop said they wanted to take part in Takeover Arts with the remainder saying maybe.

Birmingham Arts Partnership – a consortium of various Arts organisations in Birmingham – is keen to participate in Takeover Arts in future. An in-depth discussion to plan a way forward is due take place in the spring.

When asked why they were keen to take part, reasons included:

- To widen their audience and involve more young people
- To raise the profile of their venue or work with young people
- To understand young people's needs and interests and develop their offer for them
- To work with other partners and link to other campaigns and awards
- To find new ways of working, it sounds exciting and positive

*'It sounds interesting, could generate new ideas, ways of thinking, change the status quo.'*

*'To broaden out the conversations we have with our range of partners about bringing more young people in to museum settings, especially wellbeing and citizenship opportunities.'*

**organisations SAID**

There is clearly a strong interest in being involved in Takeover Arts in future and even with little knowledge of the project, organisations can see the value in taking part. The results from Learning Together show that interest is higher when organisations can hear directly from Kids in Museums and other organisations that have taken part already.

The reasons they want to be involved mirror those stated by museums when developing the Takeover Day in museums project, suggesting the approach to signing up Arts organisations to take part should be similar.

*'We feel it could enhance children's understanding and interest in our facility in addition to being a great source of promotion for us.'*

*'We are trying to boost a currently relatively non-existent youth-aimed programme, Takeover Day might be a good way to kick-start some connections and activities and to help advocate this kind of work internally.'*

*'We currently have a Creative Company (14-25) who curate events – I want their work to have better profile, more clout and to raise the game of our venue in how we make provision for young people.'*

*'We're embarking on Arts Award this year and want to explore Arts in Tameside further.'*

**organisations SAID**

## POSITIVE OUTCOMES

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### Takeover Arts events

Many of the outcomes from the pilot events are detailed in the individual case studies.

All of the pilot organisations were already committed to developing young people's participation and were keen to see it happen more widely across the sector. They felt there was value in being involved in the pilot project, both in terms of the experience and perspective that Kids in Museums could bring and being supported with press and publicity.

Because of their extensive work with young people, two of the pilot organisations were able to easily incorporate Takeover Arts into existing project work. At the Barbican for example, it presented an opportunity to get feedback directly from the young people about how to shape the Young Arts Academy. Listening to young people is an important objective for these organisations and Takeover Arts gave them a way to make this happen.

All the pilot organisations seemed to find it quite straightforward to recruit young people for their event, either through a group that was associated with the organisation already or through a partner school. An aim of the firstsite event was to try working with two different schools at the same time as this was something they would not normally have the opportunity to do. They said it had helped introduce them to a new school and cement a relationship with another.

Staff clearly enjoyed the experience, particularly those not used to working with young people. At firstsite, where 80% of staff were involved with the day, all said they enjoyed the day more than a normal working day, all said it had changed their mind about what Takeover Arts involved and all said they wanted to be involved again.

*'It's great to be associated with a really strong organisation like Kids in Museums.'*

*'It was really good, being on the SMT, and seeing people quite genuinely listening to the young people's opinions.'*

*(What did you personally enjoy most about Takeover Day?) 'Seeing how the two young people I worked with saw things differently and noticed more things.'*

*'I saw the artwork through new eyes and the whole day felt like a breath of fresh air.'*

*'I thought it would be more time consuming and tough to get the students involved. It actually fitted into the day quite well.'*

**organisations SAID**

All of the young people who attended the firstsite event said it had changed their mind about the gallery and/or Art. 12 out of the 13 young people said they would come back to the gallery (one said maybe) and 11 out of 13 said that they had enjoyed the day more than other gallery visits (two said the same). This confirms what Kids in Museums has learnt about Takeover experiences, that they open the doors to new audiences and encourage them to become more involved and comfortable with the venue.

Takeover Arts also encouraged venues to think of new areas for young people to take responsibility. At Ovalhouse for example, the young people had been involved with the theatre for some time and were used to performing and creating work, however to be part of the evaluation process was a new experience for them. firstsite said that the model they chose had worked well for them and they wanted to repeat it in future.

Those Arts organisations that organised a Takeover Day as part of Takeover Day in museums in November, provided a wide range of opportunities for young people to take charge of different areas of their work.

- Students took over the Marketing department of Reading Rep Theatre in preparation for the production of 'Twas the Night Before Christmas'. They created still images around the college using extracts of the original poem, handed out flyers to college staff and students, created a promotional board, critiqued a previous performance and provided feedback to the Reading Rep creative team
- Eleven and twelve year olds worked with Slough Borough Council Community Arts Department to create a seasonal programme for their peers. They attended Community Arts meetings, meeting other stakeholders and contributing ideas, designed a brand and created a mood board. They presented their ideas to heads of Council departments and representatives from Creative Junction

*'I enjoyed making the guide and being in charge.'*

*'I enjoyed working alongside Ellie the most because I have never done anything like that before.'*

**participants SAID**

### Sharing best practice

Learning Together was rebranded in order to attract a larger audience. In addition to the content highlighting the Takeover Arts pilot project, it addressed ways to successfully work with young people cross-arts, which appealed to a wide audience, attracting 25 delegates and 9 speakers. The workshop was well received by delegates, all considering it to be relevant and good value.

**‘FAST PACED. PACKED A LOT IN!’**

People enjoyed the variety of presentations and organisations represented. The most well-received session was the ‘Five Minute Blasts’ delivered by a variety of Arts organisations on the theme of working effectively with young people.

**‘GREAT DIVERSITY OF APPROACHES AND IDEAS.’**

Many delegates said everything was useful on the day (or that none of the sections were not useful) and there was a lot of delight in hearing Aisling Fahey’s poems and experiences. The timing of her performance and talk after lunch lifted the whole afternoon and gave delegates time to reflect and relax without needing to be in discussion or note-taking mode straight away.

**‘CLEAR, FOCUSED, INTERESTING.’**

*‘Excellent content and really relevant  
to our work.’*

*‘A great insight into what other organisations  
are doing.’*

**delegates SAID**

## BARRIERS AND CHALLENGES TO OVERCOME

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### Delivering the events

The original timescale for the pilot events, agreed after consultation with the pilot organisations, had to be extended quite significantly to allow all pilot organisations to take part. This was mainly due to staff changes, partner delays and existing commitments by the pilot organisations.

The two that managed to run their event within the original timescale found that it needed to be much more light-touch than they would have liked and had to fit it in with other planned events for young people. Although in many ways this was a positive outcome, it meant that the concept of allowing young people to take over was not as fully implemented as it could have been in some cases and the impact of the specific Takeover Arts experience was difficult to ascertain. This was recognised by the pilot organisations and highlighted in interviews. Time was also pressured, e.g. there were few opportunities factored in to get young people's feedback on the stickers, certificates, etc. so other ways to consult with young people about these had to be found. A longer lead-in time in future will help organisations consider how Takeover Arts fits best into their operational plans and decide where it will have maximum impact.

Other challenges found by the pilot organisations included:

- How to give participants genuine decision-making roles
- Teachers didn't really understand the concept of the day – would brief them better in future
- Ways to keep in touch with young people to ensure they turn up to events

*'We were really pleased to have the Takeover Arts credit and association – I think in years when it is not a pilot and we have a longer lead-in planning time, we would make more of a "thing" about it, and plan our work more coherently to include it from the outset – it should be very easily absorbed into our natural way of running a project, and I suspect that we could be more ambitious than the event this time in terms of the Takeover Arts credited event.'*

organisations **SAID**

### Understanding the key messages of Takeover Arts

The pilot organisations were all fairly large organisations, which meant that staff were generally involved with multiple projects and initiatives and that several different staff were involved in the pilot events. This often made communications difficult and meant that the pilot organisations did not always have a clear, joined-up understanding of the potential outcomes of Takeover Arts towards which they could be aiming.

Being so committed and focused on developing young people's participation in the Arts actually made it difficult for some organisations to distinguish how Takeover Arts was complementary yet different to their normal work with young people, which in turn made it difficult for them to appreciate the value of the project. Organisations were very good at identifying how young people could be responsible for creating or performing artworks themselves but needed more support to understand other areas that they could take over e.g. front of house roles or designing new interpretation. This is to be expected during a pilot project where little support material is available. Kids in Museums should ensure that the principles and messages of Takeover Arts are explicit. It will also be important to ensure that web resources are available for organisations to refer back to and that Planning and Sharing Meetings – regional events organised by Kids in Museums to encourage and support organisations to take part in Takeover Arts – include plenty of examples and practical suggestions specifically for this audience.

### Potential barriers

Online survey respondents and delegates attending Learning Together were asked about what they envisaged the biggest challenge in delivering a Takeover Arts event to be. Finding young people to take part wasn't seen as a major challenge by many – this has often been the case with the Takeover Day in museums project. However, getting colleagues on board and convincing senior staff to agree to Takeover Arts was a concern, as it was for museums. A tailored version of the '7 reasons to do Takeover Day' resource will be helpful in advocating the benefits of being involved, as will the Planning and Sharing Meetings.

Staff capacity, time and perceived cost to deliver the events were seen by the largest number of people as a barrier. The approach by Kids in Museums needs to focus, firstly, on the benefits of taking part versus the time investment and secondly, on working with venues individually to find manageable ways for them to be involved, particularly in the first year. Several people thought that actually planning their event – coming up with suitable activities, finding engaging roles, structuring the event, making everything run smoothly – would be the biggest challenge. Again, the support provided by the Takeover team will help to address this issue.

*'I often think the place where young people are left out in the running of Arts organisations is not events and the sharp end stuff, it's things like experience of what it means to make decisions, so older teens on boards and things like that.'*

*'I think it would need quite a long lead-in not least because we would need to get all existing team members on board before even beginning the planning. And the challenge of having some way to follow it up is a big one which relates more generally to the strategic development of our organisation.'*

**organisations SAID**

# DEVELOPING THE TAKEOVER ARTS PROJECT

## Branding

Initial feedback from both museums and Arts organisations indicated that they were keen for Takeover Arts to be developed as a separate initiative to Takeover Day in museums, at least for the time being. Largely, this was because Takeover Day is well-established now and the needs of museums and heritage sites are different to organisations embarking on it for the first time. Some organisations also felt that to incorporate Takeover Arts with Takeover Day would result in it becoming a bit lost. Heritage and Arts want to learn from each other but want separate Planning and Sharing Meetings and resources tailored for them.

Being aware of these concerns and needs is important in how Takeover Arts is developed, however the experience of Kids in Museums shows that it would be better to integrate Takeover Arts into Takeover Day for several reasons. Firstly, a single event will maximise the learning from and build on museums' experiences. Secondly, it will be more economic and efficient to administrate and promote, avoiding possible confusion with organisations signing up to the wrong event and the substantial additional costs involved in organising two separate events. Press and the general public will be able to understand what is happening more easily too.



BRANDING FOR KIDS' RESOURCE PACKS

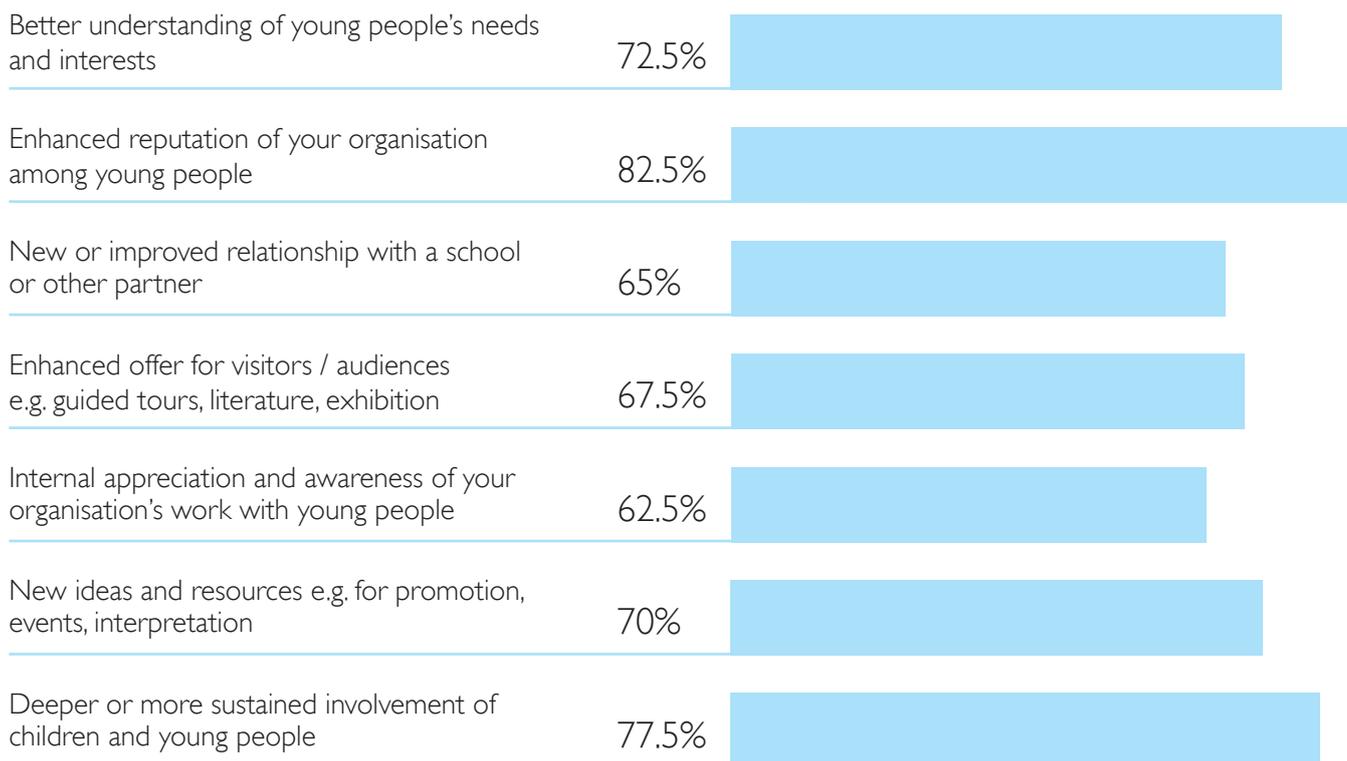


BRANDING FOR YOUTH RESOURCE PACKS

### Encouraging involvement

All survey respondents had heard of Takeover Day or Takeover Arts, even those who had had no experience of being involved. People had heard about Takeover Arts through a variety of channels. Most common were the media – press, Twitter, an article in Arts News – and word of mouth – colleagues in their own organisations, colleagues from other organisations, professional networks. One organisation had heard about it from a young person who had been involved.

Organisations told us about what they would like to get out of Takeover Arts. This information can be used by Kids in Museums when planning communications with organisations and preparing content for Planning and Sharing Meetings.



None of these 5%

Other (please specify) 5%

Comments for 'other':

- Increased confidence for staff in trusting young people
- A more diverse age range of workforce

Organisations gave an average of five different benefits that they would like to experience, far more than museums gave when developing the Takeover Day project some years ago. This suggests, firstly, that Arts organisations are aware of the many potential benefits of taking part and have high expectations, perhaps due to what they have heard from museums. Secondly, it indicates that they may need support from Kids in Museums in prioritising key outcomes for their particular events, which can be achieved through workshops at the Planning and Sharing Meetings and ongoing support from the team.

The most popular responses for this question were the same across all art forms and reflect the development of Takeover Day in museums. Understanding young people and raising the profile of the organisation continue to be key reasons to get involved. For non-museum settings however, there seems to be slightly less emphasis on building relationships with schools, youth groups etc, perhaps because they tend to have more diverse and direct routes to reach children and young people than museums. They also don't consider Takeover Arts to be quite as significant an opportunity to involve colleagues from within their organisation.

### Timing

Approximately half of respondents had a view on the best time to hold a Takeover Arts event. Unfortunately there was no consensus of opinion with more or less equal numbers opting for Spring, Summer or Autumn terms. The same was true of the pilot organisations. For some this was in order to fit with their organisational programming, for others this was anticipating the best time for schools to visit. A number of people mentioned school holidays as being preferable, indicating a desire to work with young people outside of school settings. One person asked whether they would be able to choose their own timeframe. When planning a date or dates for Takeover Arts, making organisations aware of the flexibility of the project will be important.

### Working collaboratively

Delegates attending Learning Together represented all art forms. The majority were from London but several had travelled from Birmingham due to trips by Kids in Museums staff to Birmingham Arts Partnership meetings. There were also delegates from Woking, Chatham, Oxford and York, which suggests that there is a widespread drive and desire across the country to work collaboratively across the Arts. Comments from delegates reinforced this:

Several delegates identified organisations on the day that they wanted to make contact and discuss opportunities with. Suggestions for improvements to the workshop included involving even more Arts organisations to share their experiences and encourage networking.

78% of survey respondents said they already worked with other Arts organisations; examples included:

- Sharing best practice, information and mentoring
- Sharing resources and space
- Project management and delivery, delivery of activities
- Commissioning work and consultancy
- Joint marketing, advocacy

77% said they wanted to do more work with other Arts organisations and a further 13% said maybe. The pilot organisations also said they recognise the experience that museums have in developing Takeover Day and want to be able to learn from them with further workshops and events. This is clearly an area in which there are plenty of examples of good practice to draw upon but also shows a demand for more networking and collaboration to be facilitated.

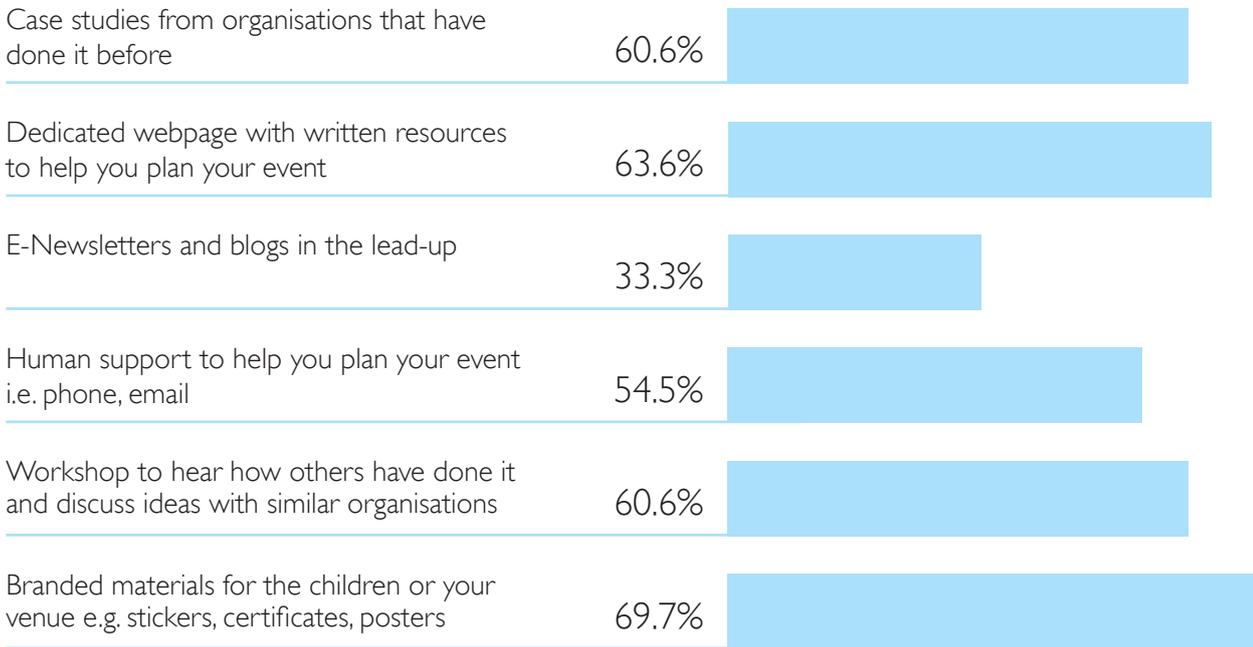
*'I want to talk to my team about it (working collaboratively). I will be recommending cross-arts programming.'*

*'I will find out about local networks in our area and see how we can work together on a project.'*

organisations **SAID**

**Support and resources**

Organisations were asked what kind of support they would need in order to help them participate in Takeover Arts.



None of these 3%

Other (please specify) 12.1%

Comments for 'other':

- Examples to support expectations of the event
- Small grants available to apply for
- Be clear what age range you mean by 'young people' especially in relation to SEN
- Staff support – we are a small team with very limited resources

All of the methods of support suggested were thought to be useful by at least a third of respondents and organisations clearly want a mixture of support available. They appear keen to have the most input at the start of the project, via the web resources and workshops and some feel there may be less need for ongoing contact e.g. via newsletters and emails. Some respondents had already taken part in Takeover Day, amongst those that had not ever taken part in Takeover Day the importance of having a dedicated webpage with resources was even higher. Responses from all respondents show that the free printed resources will be as popular with Arts organisations as they are with museums.

The pilot organisations also came up with suggestions for future support that could be provided. This included dedicated resources; one asked for a generic factsheet that they could send to schools, having been asked by a teacher what they would get out of the event and why it would be useful for her students. Another suggestion was for guidance on making the experience meaningful and there was a request for material which showed people that it's not hard to do e.g. six simple ways to get involved.

They thought that the role of Kids in Museums should be in sharing good practice and presenting organisations with possible models, giving them inspiration for their events. They also reinforced the view of survey respondents in wanting advocacy support within their organisation.

Various design ideas were tested with members of museum youth panels by Kids in Museums. They gave feedback on possible Takeover Arts branding and the types of printed resources they would like to receive, which were incorporated into the resources used during the pilot project. Young people from firstsite then gave their feedback on these at their event. Although they liked the graphics and design work on the posters and certificates etc. they thought that the Takeover Arts logo was a bit bland and needed more colour or an image. They liked wearing a sticker – it made them identifiable to other staff and helped them feel part of the event – but some felt it was too large. Some made their own badge using a machine in the gallery and the Takeover Arts logo. Staff generally liked the resources; one person suggested they should have a tagline describing the day in 3 or 4 words.

*'It's about making the case for why it's important, giving those that are out there championing this within their organisation the support to help embed these principles within their organisation.'*

*'Arts activity varies so much compared to museums, it would be useful to show organisations what it could look like, what models might work for them.'*

**organisations SAID**

## CONCLUSION AND RECOMMENDATIONS

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This report shows that there is a clear need to develop the Takeover Arts project to a national audience. Arts organisations want to develop the participation of children and young people within their organisation and are excited about the possibilities of Takeover Arts after hearing from the pilot organisations and museums. Even those organisations with well-established youth programmes have found new ways to involve young people through Takeover Arts and can see the benefits across their staff, programming and visitor experience.

Feedback suggests that the approach to developing Takeover Arts should follow the model developed by Kids in Museums for museums. The most effective way of doing this will be to develop Takeover Day to incorporate Takeover Arts, with the focus of each campaign happening during the same time period.

Support for organisations will involve a mix of human, web and printed resources and should start as early as possible to allow maximum lead-in time for organisations to plan. In particular, Arts organisations may need support in selecting roles for their young people that reflect the specific Takeover Arts principles. The experiences of the pilot organisations and those who took part in November's Takeover Day will be helpful in giving other organisations inspiration and confidence.

Our recommendations for developing Takeover Arts are:

- Hold Takeover Arts on the same day as Takeover Day in November 2015
- Plan and publicise Takeover Arts and promote the flexibility of the project so that organisations can organise their events at a time to suit them and their young people
- Hold Planning and Sharing Meetings targeted at Arts organisations, ideally working with regional partnerships to organise and deliver these
- Offer Learning Together as part of Kids in Museums' workshop programme and refine it to focus on sharing ideas about innovative work with young people cross-arts, showcase collaborative projects and facilitate networking opportunities
- Create a dedicated web page for Takeover Arts and a suite of case studies and planning resources tailored to Arts organisations, including information for schools and internal advocacy material
- Produce printed materials for participants, incorporating feedback on a colour logo. Evaluate their use with a wide sample of organisations in the coming year

# TAKEOVER ARTS

# CASE STUDIES 2014

Oval House Theatre and Arts Centre, South London

Barbican

firstsite, Colchester

## CASE STUDY

Oval House Theatre and Arts Centre, South London

### WHY TAKE PART ?

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With an established programme of youth participation work, Oval House wanted to do Takeover Day because they believe in and support the concept of giving young people meaningful and empowering experiences.

### WHO TOOK PART ?

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A group of Oval House's 'Young Associates' – teenagers attached to the 'Truth About Youth' project which is a five-year project enabling participants to use the Arts to challenge negative perceptions of young people in the media. The young people were already very familiar with the venue and staff so it was felt they were a natural audience.

### WHAT DID THEY DO ?

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As part of the overall project, young people designed and led a two-week festival of original plays, dance, spoken word and multi-arts events. For their Takeover Day they planned and hosted the launch of the festival, welcomed guests and managed the event.

### HOW DID THEY SPEND THEIR TIME ON THE DAY ?

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Preparation for the event took place over a period of time and involved the young people:

- Project planning
- Deciding on objectives for the event
- Planning performances and talks to take place
- Drawing up a guest list
- Co-ordinating with Marketing Department about communications
- Making a speech on the evening

One of the aims of the launch event was to gather feedback from attendees about how they consider young people in their community. The young people had responsibility for devising the questions to ask, deciding on the methods by which people would give their feedback and collating all the information received.

### WHAT HAPPENED NEXT ?

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Although the young people were used to performing and working with the public, taking charge of the evaluation process was a new experience for the young people and was found to be useful by both them and the organisation. The young people used the data gathered to prepare a presentation for the project funders and also used it as a basis for discussion about what they will do next in the project. The responses they collected also became one of the art pieces at the festival. Evaluation with the young people showed that they value the opportunity for genuine participation within an organisation and are also very keen to develop new leadership skills. The social aspect of working on this project also benefited their personal development. For the organisation, staff felt that involving young people keeps their practice fresh, brings in new ideas and helps them connect with their community.

*'Youth participation is at the heart of what we do so Takeover Day has continued to affirm for us that it's the right thing to do.'*

*'It's an all-day, every-day, constant professional development process, working with young people.'*

## CASE STUDY

Barbican

### WHY TAKE PART ?

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The Barbican was embarking on the first stage of a new Young Arts Academy and had planned a week-long pilot project to inform how they should develop this. Giving young people themselves a say in how the Young Arts Academy could be shaped was an important part of the process so Takeover Day was a natural fit with the aims of their project.

### WHO TOOK PART ?

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Young people can explore their creative interests with the Barbican through various ensemble groups, e.g. film-makers, drummers, poets. Members of two groups, one from London and the other from Derry, Northern Ireland, were invited to take part in the pilot project which incorporated the Barbican's Takeover Day.

### WHAT DID THEY DO ?

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During the week, the young people took part in masterclasses, visits and had the chance to try out different artistic processes. They explored the local area and produced their own creative responses through film and music. The programme was designed around active engagement and learning new skills. Young people led the artistic direction, worked collaboratively and developed a sense of entrepreneurialism.

### HOW DID THEY SPEND THEIR TIME ON THE DAY ?

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Towards the end of the week, the group took part in a feedback session to reflect on their experience. Through a workshop facilitated by one of the project team, they presented their views on the pilot and discussed their vision for the future direction of the Young Arts Academy.

### WHAT HAPPENED NEXT ?

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The young people's feedback gave Barbican staff an insight into what they wanted out of their involvement with the Young Arts Academy and has helped them to define what their future role could be. This was an important step in the development of the Barbican's cross-arts working models and staff felt they learned a lot about how they could work. By observing and listening to the young people, they found themes which appealed to them and new ways of working.

*'Some of the learning outcomes from the pilot were around giving young people more autonomy in shaping the programme, that's definitely something we would take forward.'*

Since Takeover Day, the Barbican has created and launched a manifesto in which one of their pledges is about listening to the ideas of young people and supporting teachers and artists working with them to bring those ideas to life, see <http://www.barbican.org.uk/education/about-creative-learning> to download a pdf. The organisation had been creating opportunities for young people for some years so it felt like a good moment to restate what they wanted to achieve and to focus on their commitment to giving young people a voice.

*'We've more clearly articulated the importance to us of making sure we have that two-way dialogue with young people.'*

## CASE STUDY

firstsite, Colchester

### WHY TAKE PART ?

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firstsite is a contemporary visual arts gallery with a strong programme of activities for families and primary-aged children, as well as provision for young people aged 15-25. Having identified 11-14 year olds as a missing audience, Takeover Day became part of their long-term strategy to find out about and do more for this group.

### WHO TOOK PART ?

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Sixteen pupils from two secondary schools. The gallery had an established relationship with one of the schools. The Headteacher of the other had attended an event at the gallery and shown interest in possible projects, so was keen to be involved when approached.

### WHAT DID THEY DO ?

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Pupils worked alongside firstsite staff teams including working on marketing, front of house, venue hire, executive team and learning. In the afternoon pupils worked with Firstsite artists to respond to the exhibition of Bruce McLean's work on display.

### HOW DID THEY SPEND THEIR TIME ON THE DAY ?

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The whole organisation was involved in the day, with two pupils working with each department. The morning started with a welcome breakfast and briefing for all staff and pupils involved. Pupils then went off to work with their departments on a range of tasks – making decisions and feeding back recommendations. Some pupils ran a Senior Management Team meeting on the theme of what 11-14 year olds would like to do in the gallery; they worked on the agenda, presented to SMT and led discussions. Some students reviewed current exhibition interpretation and suggested ways to engage their peers, others welcomed visitors and came up with ways to make young people feel comfortable in the gallery space e.g. creating hang-out spaces. In the afternoon all the pupils worked with two firstsite artists, to explore the gallery and create their own artistic responses to the art works. They designed a guide for their own age group to be used in the galleries and around the exhibition.

### WHAT HAPPENED NEXT ?

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On a practical level, staff learnt how to organise the pupils on-site and found that giving the pupils the opportunity to create something themselves was very successful. They found that the accompanying teachers wanted to interact with their own pupils and use the day as part of their teaching and learning. This involvement was something they hadn't anticipated and has helped them think about the teacher's role on the day and how to brief them in advance of the event. With so many staff willing to get involved, there was a noticeable feeling of goodwill and excitement across the organisation after having the opportunity to work with the young people. A positive outcome of the event has been the realisation that the organisation is actually very accepting and welcoming of new ideas and input. This was reinforced with local press picking up on the story. Some of the children's recommendations have already been put into practice e.g. their desire to see and interact with real artists at work in the building. The afternoon session with the artists was so successful that the gallery plan to invite the schools back to repeat the exercise with the next exhibition to go on view.

*'It's offered us the opportunity to start a new relationship with one school and cement a relationship with another.'*



[www.kidsinmuseums.org.uk](http://www.kidsinmuseums.org.uk)

Takeover Arts Kids in Museums 2014  
REGISTERED CHARITY NUMBER 1123658